GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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MASTER CONRAD B. GOODRICH.

[*Written expressly for Gatcomb's Musical Gazette.*]

WHICH SHALL IT BE?

BY C. A. P.

Summer breezes now are blowing,
Growing warmer every day;
Now's the time, my lads and lassies,
That you ought to learn to play.
By the seaside, on the mountain,
Though the scenes to you are rare;
You should practice every moment,
Every one that you can spare.

'Tis in autumn that fruits ripen,
Days are warm but nights are cold;
'Tis the season that your playing
Is of more value than gold.
Every where you are invited
"Bring your instrument along,
You're the one that can amuse us
With banjo also with song."

In the winter, cold and snowy,
Concerts grand are given then;
Proud the moment that the leader
Of your club asks the time when
The next concert will be given;
After o'er (applause was great)
On your fine artistic playing
Do your friends congratulate.

In the spring the winds are chilly,
To the fire you draw your chair;
Others follow your example,
Soon the family all are there.
Tune your guitar and sing a song,
We will join in the refrain;
So they say, it makes you happy
Your best friends to entertain.

* * * * * * *

So learn to play the mandolin,
The banjo or guitar;
No matter what the season is,
Or signs of weather are;
You will always find a welcome
Where'er you chance to go,
Whether south among the tropics,
Or north among the snow.

MASTER CONRAD B. GOODRICH.

Our first-page cut this month is that of Master Conrad B Goodrich of Waltham, the boy banjoist, who is already conceded to be an artist of ability and much promise. Master Goodrich is by nature a musical genius, is a ready learner, and has been carefully trained by the well-known musical instructor, Mr. George L. Lansing. He is but thirteen years of age, but during the past two years has appeared considerably in public and with great success. Two of his notable public performances were at last season's concerts of the Ladies' Crescent Club, and of Prof. C. P. Ricker, where his splendid exhibition of skill on the banjo was enthusiastically received and warmly commented on. He secures a splendid tone and plays the most difficult selections with ease. It is proposed to star him as a soloist the coming season, and it is safe to say he will more than meet the sanguine expectations of his friends.

JOSEPH T. DONOVAN.

The subject of this sketch, Mr. Joseph T. Donovan, was born in St. John, N. B., nearly twenty years ago, and came to Boston with his parents while yet a small boy. Always musically inclined he took to the banjo from the time he first heard one played by a friend, and it is safe to say that he will stick to it for a considerable time to come. Mr. D. has now been playing the instrument for about four years. His education on it was acquired under the direction of Mr. Peter Foley, the well known banjoist and member of the Imperial Banjo, Mandolin and Guitar Club, and as he is an earnest worker he has made rapid progress as a result of his own efforts He has played successfully at various local entertainments, since he became proficient as a player. His first regular engagement was at the New Grand Theatre, the week of May 22, where he played with much acceptance to large audiences. Since then he has been on the New England circuit where he has met with equal success. Popular music is his specialty, and he plays much the compositions of the late Thomas E. Glynn, with whom he had played considerably and of whose banjo work he was an ardent admirer. In fact it was arranged that Mr. Glynn and himself were to double up for the summer, an arrangement terminated by the sad and sudden death of his friend. Mr. Donovan expects to play open air dates during the hot season and in the fall he will join J. B. Mackie's well-known company as a banjo soloist. Mr. Donovan is a phenomenal performer, a born banjo artist, and already his brilliant execution stamps him as one of the coming leaders on the instrument.

ONE OF THE OLD-TIMERS.

Mr. Frank Eckland of this city is one of the old-time banjoists and perhaps the oldest in active service to-day. Mr. Eckland claims to be the champion thimble player of the world, and when this style of playing was in vogue was one of its best exponents. He played two championship matches in Music Hall, this city, and Steinway Hall, New York, the former being with the celebrated Horace Weston, whom he gave a hard rub. In the latter he took first honors.

Mr. Eckland was born in Boston July 2, 1848, and has played in public ever since he was fifteen years old. He allows that A. A. Farland is the "ne plus ultra" of classical banjoists, but throws down the gauntlet to all-comers in the thimble playing line.

BOUND TO BE RECOGNIZED.

Probably the strongest mandolin and guitar orchestra in this country to day is the orchestra that has lately been formed in this city, through the efforts of Mr. J. M. Priaulx's of the Oliver Ditson Co.

The orchestra comprises thirty-five people, every one of whom is an expert solo artist. Their leader is Charles D'Janon, who is well known as an artist with these instruments.

In forming this orchestra it was Mr. Priaulx's idea to have the Music Teachers National Association show recognition of these instruments at their convention. They were at first inclined not to listen to him, but through his persevering efforts and strong arguments showing how popular these instruments had become he succeeded.

The Programme Committee, consisting of Dr. Henry Hanchett, Dr. Gerrit Smith, and Dr. John Griggs, became convinced that Mr. Priaulx was right and that the instruments should be admitted at the convention.

The orchestra will give a grand concert under the patronage of the Music Teachers' National Convention during one of the evenings of the convention.

The leading soloists are Vincent Leon, Louis Tocaben, W. J. Ketchener, Frank Isenbarth, W. Barth, Charles D'Janon, and Carlos Curti.—*Music Trades*, May 5.

NO ONE COULD EVER PLAY IT.

Any time of the day that you may chance to pass the music house of Carl Fischer, Nos. 6 and 8 Fourth avenue, New York, you will see a crowd looking in the window, being attracted there by the monster brass instrument, which is the largest of its kind ever turned out by the house of Besson and Co., London. No one would realize the size of this instrument until he stood beside it in the window. It is thirteen feet high, and weighs eighty-five pounds, the diameter of the upper bell being thirty inches. This monster instrument was built specially for the Paris Exposition of 1889, and in the exhibit made by Besson and Co., they also had a midget instrument, made in direct contrast with the large bass and had them so arranged that they faced

one another. Many musicians have tried to play it, but they have failed in every instance.

The late P. S. Gilmore called on Mr. Fischer one day and said: "Mr. Fischer, I would like to take that instrument with me to St Louis, where my band is to play during the exhibition." Mr. Fischer looked at Mr. Gilmore and smiled as he asked: "Why, what can you do with that instrument there? No one can play it." "I know that." rejoined the great band leader, "but my idea is to have it placed on a platform, then one of my musicians will stand on a raised platform and make a bluff to play it. The audience will be none the wiser. You will get the advertising, and I the credit of being the first to have played the largest instrument ever made."

Mr. Fischer could not see it in that light and the instrument remained in its first home. It was on this trip to St. Louis that the then king of band leaders passed away.

THE DARWINIAN THEORY.

John C. Warren, a young musician of Philadelphia, purchased an organ-grinder's monkey some time ago, because he was charmed with its dancing, and thought it would add pleasure to the evenings at home when he played the violin, upon which instrument he is a fine performer. Noting the perfect time kept, and also that his monkey was apparently able to imitate every act it saw, he concluded to try to teach it to play a violin. For some time very slow headway was made; but finally Jocko seemed to catch the idea, and would ply the b w over the strings, with, however, very little regard to time or tune. For an hour each day his master tried to teach Jocko the elements of music; and after the man's patience was almost exhausted, his efforts were crowned with success, and the monkey began to play one tune fairly well. That tune once mastered seemed to awaken all of the latent musical talent of the animal; and he become passionately attached to the violin, becoming more proficient each time he played the instrument. Now he executes several waltzes, taking the violin in his arm in correct position, and keeping time with his feet and head as he plays; not only furnishing the music, but waltzing at the same time. While his master does not expect him to become a model violinist, he is nevertheless very proud of his monkey, and claims that he is a better player than the average man who considers himself fairly proficient. Mr. Warren has almost closed a deal by which he is to dispose of the monkey violinist to the proprietor of a Boston museum. The price to be paid is said to be over $500.—*Philadelphia Inquirer.*

The L. B. Gatcomb Co. will shortly publish a brilliant march for two mandolins and guitar, piano also, entitled "The Patriot."

AL MARTZ, BANJOIST AND COMEDIAN.

Our cut this month is that of Al Martz, widely recognized as a banjoist and blackface comedian throughout New England and elsewhere His father was in the show business also, and a well-known musician.

Al Martz is a native of Maine, having been born in Searsmont, that State, Feb. 29, 1856 His first appearance on the vaudeville stage was at Lowell, Jan. 2, 1871, when he was fifteen years old. He traveled with a number of minstrel and variety companies and circuses until 1881, when he took out a company of his own and has managed it ever since. Mr. Martz asserts with some pride that during the time he has been in the show business he was never with a company that stranded and never lost but twenty dollars salary. And since he has been his own manager he has always paid all of his performers in full and promptly. He has always done a black face specialty both with his own as well as other companies, and has always been on hand to do his own act.

Mr Martz now makes his home in Boston, 264 St. Botolph street, which is his permanent address, but was a former resident of Camden, Me., a well-known seaside resort, where his wife and daughter spend the summer. He has worked dates more or less the past three years when not with his own company, with which, however, he is out during more than nine months of each year. He has never engaged in any other than the show business and to this fact ascribes much of his success. His company this season includes twelve performers, orchestra and uniformed silver band, and will play this season in Western Maine, New Hampshire, Vermont, New York and Massachusetts.

ROSSINI'S LAZINESS.

Rossini was one of the most indolent of men, and in his younger days used to do most of his composing in bed. Once he had almost completed a trio, when the sheet fell out of his hand and went under the bed He could not reach it, and, rather than get up, he wrote another. The lazy man, if he works at all, does so by spurts, and Rossini, working against time, wrote "The Barber of Seville" in thirteen days. When Donizetti was told of this, he remarked, "It is very possible — he is so lazy!" The overture to the "Gazza Ladra" was written under curious circumstances. On the very day of the first performance of the opera not a note of the overture was written, and the manager getting hold of Rossini, confined him in the upper loft of La Scala, setting four scene shifters on guard over him. These took the sheets as they were filled and threw them out of the windows to copyists beneath.

ABOUT CLARKE H. JONES.

Clarke H. Jones, the noted banjoist, guitarist, instrumentalist, and mandolinist, now playing before the English public, has recently closed engagements at the Oxford, Tivoli and Canterbury concert halls, three well-known London amusement places. Mr. Jones will be paid probably the largest salary for these engagements ever paid a banjoist before the English musical public. This contract will not begin for some little time, and in the meanwhile Mr. Jones expects to join a well-known theatrical troupe as a specialty in its exhibitions in some of the larger English cities and towns Mrs. Jones, who by the way is a charming lady to meet, is with her husband.

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Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JULY, 1897.

EDITORIAL.

Thousands of banjoists will be glad to know that the late Thomas E. Glynn's great solo, "Nigger In a Fit," is now published. This is considered his masterpiece.

Nothing is more conducive to the enjoyment of the coming vacation season than the sure indications of revival in business. Old-timers like Uncle Russell Sage, who of course is "on the inside," predict a steady revival of trade. Let it come. Don't stop it.

Vacation squibs are now the order of the day for summer has certainly come. We would remind our readers to send in notices of their proposed outings, not only as news but also that their friends and patrons may know where they may communicate with them if they desire.

While with sorrow we chronicled the recent deaths of those great banjo artists, representatives of the former and latter day schools, George H. Coes and Thomas E. Glynn, it was fitting that the passing of these musical exemplars should be seasonably put before the public before whom they had both been such prominent figures. The GAZETTE was the only banjo paper to do this. Our contemporaries, however, followed the next month with appropriate sketches of their lives and work.

ONLY A SAMPLE.

ITHACA, N. Y., June 7, 1897.

MR. L. B. GATCOMB:

Dear Sir—Enclosed please find fifty cents for the GAZETTE for a year as it is brim full of news, and the music alone for one issue is worth twice the subscription price. Hastily and fraternally,

CHARLES H. WISE.

A GRATIFYING TESTIMONIAL.

While in New York, prior to her leaving for Europe, Miss H. Mabel Mann played before the great mandolinist, Carlo Colombo, who gave her the following testimonial of his confidence in her ability.

"NEW YORK, May 5, 1897.

I have examined Miss H. Mabel Mann and found her to be an excellent and accomplished mandolinist, and would hereby recommend her to any person or persons.

Respectfully,

PROF. C. COLOMBO."

CONCERTS.

Mr. P. C. Shortis gave a pleasing musicale at Association Hall, Wednesday evening, June 9, assisted by Mr. M. J. Dwyer, tenor, Miss Helen Winden Potter, soprano, Miss Helen F. McDevitt, contralto and Mr. W. H. Stedman, baritone. The accompanists were Miss Minnie J. Gaull and Miss Nina Walsh for Mr. Shortis. "P. C." was at his best, and his banjo solos (his own compositions), were all heartily encored. Mr. Shortis also gave by request several violin solos introducing various styles of violin playing.

Prof. C. S. DeLano gave the eleventh concert by his guitar, banjo and mandolin club at Blanchard-Fitzgerald Music Hall, Los Angeles, Cal., Tuesday evening, June 8, before a select and apprrciative audience. The assisting talent included Miss Estelle Catherine Heartt, contralto, and Prof. G. A. Hough, recitationist. The programme was a finely rendered one. The club includes: Mrs. L. Nelson, guitar; Guy Hill, banjo and guitar; Mrs. C. S. DeLano, guitar and piano; C. S. DeLano, guitar, banjo and mandolin; Mrs. J. Abel, banjo and guitar; Paul C. Brown, violin and mandolin; F. S. Gerrish, guitar, banjo and mandolin; Miss Maude Hill, guitar, banjo and mandolin; H. L. Monlux, mandolin and guitar.

Last evening at the Creighton Theater Prof. George F. Gellenbeck's Banjo, Mandolin and Guitar Orchestra gave a concert in the presence of a fairly large audience. Mr. Gellenbeck was assisted by members of A. O. Mueller's Zither Orchestra, by little Madeline Davis and by Mr. Alfred A. Farland.

Mr. Farland possesses wonderful technique and is an object lesson in industry. What a pity it is that the hundreds of talented young people in this city could not have heard him and realized what one can do in music if he will persist and work. It is useless to attempt to explain his feats in fingering, trilling and in the production of harmonies.

The orchestra, under the direction of Mr. Gellenbeck, did some good work and was vigorously applauded. Mr. Gellenbeck possesses much ability as a leader and deserves credit for giving a decidedly enjoyable concert.—*Omaha, Neb., Daily Bee*, May 28.

"The Abt concert was given last night in Plymouth church and a large and appreciative audience was delightfully entertained. Especial interest was drawn to the program from the fact that it consisted of a series of choice instrumental selections, exclusively, all from the works of the classic composers and all rendered with a mastery that attracted liberal applause. The central figure, of course, was Mr. Valentine Abt, who has justly earned the reputation of being the most finished mandolinist known to the musical world. He was a violin pupil of Fidelis Zitterbert, and the remarkable training he received under that great master he has manifestly brought to his control of the mandolin, until he has succeeded in raising the tremulous and touching music of his favorite instrument to a standard it has never raached among musicians. It is seldom an Indianapolis audience has manifestly been more highly pleased."—*Indianapolis Journal.*

The pupils of Mr. Frank Z. Maffey, the well-known banjo teacher and director of Indianapolis, gave an attractive recital in the Propylaeum, that city, Tuesday evening, June 15, assisted by the Indianapolis Banjo Club, the Meridian Mandolin Club and the High School Mandolin Club. Solos, duets and ensemble playing alternated in pleasing succession, and a very enjoyable entertainment was given. A feature was Sousa's "El Capitan March," in which fifty mandolins, guitars and banjos participated.

From J. E. Agnew, Des Moines, Ia., for two mandolins, mandola and guitar, "Boston Ideal March," by Samuel Siegel, 60 cents.

From J. H. Williams, Hartford, Conn., for mandolin, banjo and guitar "Little Carrie Schottishe," by J. H. Williams, 50 cents; for banjo and piano, "Amateur Polka," by J. H. Williams, 60 cents.

From L. B. Gatcomb Co., Boston, for banjo, "Nigger in a Fit," by Thomas E. Glynn, 30 cents; "University Grand Waltz," by Thomas E. Glynn, 40 cents; for two mandolins and guitar, march, "Autumn Queen," by Charles J. Rockwell, 40 cents; "Griselda," mazurka, A. H. Plante, 40 cents.

Master William Detwiler, of Wheeling, W. Va., a lad of fourteen years, by his wonderful playing is fast gaining an enviable reputation among mandolin players of that city. Master Detwiler began the study of the mandolin when but nine years old, and at the age of twelve was a prominent feature at many local concerts, where on each occasion he proved himself a performer of unusual ability.

[*Written Expressly for Gatcomb's Musical Gazette.*]

THE BANJO CLUB.

BY C. A. P.

See 'em sitting over there,
Banjos in position,
Now they're starting, sh-h-h, keep still,
Each member's a magician.
Charming strains of harmony
From melodies sublime,
Playing with expression,
Perfect in rhythmic time.

First they play an overture—
Music that's entrancing;
Next you hear a stirring march,
Makes you feel like dancing.
They start your nerves a-tingling,
And fill you with delight;
Hurrah for the Banjo Club,
The people's favorite.

Banjo .... Picks.

The *New York Herald* has an interesting account of the concert given May 15th on board the North German Lloyd S. S. Kaiser Wilhelm II. bound for Naples Special mention is made of the mandolin solos of Miss H. Mabel Mann, the young Boston mandolinist, who delighted the large audience with several beautiful selections.

Mr. Southcote Mansergh, the well-known musician, leaves for New York July 17, for a months's stay for recreation and business. He will be accompanied by Mr. Fred H. Watson, pianist at Keith's Theatre, and together they are to arrange for the production of several new songs composed by Mr. Mansergh.

The Thirteenth Regiment Band, W. S. Mygrant, bandmaster, gave a fine popular concert at Prospect Park, Brooklyn, Saturday afternoon, June 19, and a sacred concert Sunday P. M. following. The "Golf Club" march by Barker, and the medley, "Coontown Capers," by Chattaway, introducing the popular songs of the day, were very cordially received. A brand new band stand has just been erected at the Park, located on an island just off the main land.

W. T. Dolbeare, well known in local banjo circles, was the winner in the recent prize contest for the best comic song, offered by a Boston daily. Mr. Dolbeare is the author of several popular banjo compositions published by the L. B Gatcomb Company.

Partees' *Cadenza* for May-June contains a splendid picture of Tony Biehl, the prominent mandolinist and guitarist of Davenport for about a dozen years, where he ranks among the musical leaders of the city. Mr. Biehl's wife is also an accomplished musician, and his three young daughters are following closely in their parents' footsteps.

E. M. Hall, now with Gorman's Minstrels, is on the New England circuit for thirteen weeks, opening at Portland, Me., June 14. Mr. Hall is right in his prime as a banjoist and comedian and is one of the drawing cards of his show wherever it exhibits.

The Manzanita Mandolin Club of Prescott, Ariz., Lester Payne, director, is a ladies' club of much merit and promise. Mr. Payne is a teacher and director of ability and the rapid progress made by this his latest protege, is a tribute to his professional ability. Prof. Payne contemplates removing to Denver, Col.

Frank S. Morrow, of Harrisburg, Pa,, is a recognized player of ability on the banjo, mandolin and guitar, and a director also of experience and skill. He has given performances in the leading cities of the Key-stone State, and has been cordially received everywhere.

The *Cadenza* for May-June contains a portrait of S. T. Bowlby, of Rock Island, Ill., well-known in his section as a teacher of mandolin and guitar and as an all-around musician.

"The Banjo Club" and "Which Shall It Be," the two short poems in this issue, are contributions from Mr. Charles A. Perrigo of Sackets Harbor, N. Y.

The red wrapper on your GAZETTE signifies that your subscription has expired and should at once be renewed. It is only fifty cents a year now and is a bargain not to be missed.

Life is not without its sorrows and just at present a teacher of the cornet, than which there is no softer instrument in the hands of a master nor a more blatant one in the hands of a novice, and his pupils are making *day* hideous with all sorts of noises in the adjoining building. Our teachers on banjo, mandolin and guitar say they can hardly "hear their own ears" when giving their pupils lessons. They threaten to complain of him as a nuisance if he persists in keeping his windows open, unless he muffles his instrument.

Mr. Fred T. McGrath, the able and popular teacher of banjo, mandolin and guitar, who has been teaching these instruments in Savannah, Ga., the past year, his second season there, has returned to Boston, his former home, for the summer. Mr. McGrath is much improved in health from his sojourn in Southern climes and speaks highly of the prospects of the kindred instruments in that section.

Mr. L. B. Gatcomb will take a brief outing in Maine about the Fourth of July, and will later in the season snatch another if able to get away.

Mr. L. B. Gatcomb and Mrs. Gatcomb and "ye editor" and his family spent Monday, the 28th ult., at Bass Point, Nahant, the occasion being the annual monster picnic of the Dirigo Federation, an association of clubs in Boston and vicinity composed of former Maine residents.

Beginning with June 15 the office of the L. B. Gatcomb Co. will close at 5 P. M., Saturdays at 1 P. M. until Sept. 1.

B. F. Russell, Buffalo's leading banjo teacher, has fully recovered from the effects of his illness and is able to attend to business again. Russ has a big business too.

Mr. A. A. Babb leaves this week for his vacation in Maine for the most of the summer. He will then go to Lake Winnepesaukee until the first of September. Mr. Babb is quite a sportsman and will angle and gun ad libitum while he is away.

Mr. George L. Lansing will pass his vacation with his family at Blue Hill, Me.

Mr. L. H. Galeucia, manager of the Boston Ideal Club, and Mrs. Galeucia, will spend the greater part of the hot season at Lake Park, Memphremagog. Mr. G. will remodel his summer house, on which he contemplates extensive attractions.

Mr. A. D. Grover, formerly of the Ideals, has been more than rushed with work in the mechanical drafting line and will probably on present orders be unable to get away this summer for any extended vacation. Mrs. Grover expects to visit her old home in Pennsylvania, where Mr. G. will probably join her for a few days. Mr. Grover is also busily engaged in writing concert music for that wonderful banjo invention, which will be on exhibition at various summer resorts, the American Automatic Banjo.

Mrs. A. M. Padelford, manager of the Ladies' Crescent Club of Waltham, has removed to Gloucester, where her husband will engage in the drug business. She will retain her connection with the club.

Myra Marie Cobb, of South Royalston, paid us a call a few days since. She is pushing her various publications and she has some good ones, and reports having had a busy season.

The Amberside Ladies' Trio have filled a number of engagements lately, and are about separating for their summer vacations. They are an excellent organization and much in demand.

A handsome portrait of Valentine Abt, the renowned mandolinist, will adorn the front page of the August GAZETTE, and will be accompanied by a biographical sketch. Patrons who are not regular subscribers should make sure of a copy for this alone.

G. L. Lansing is revising his Practical Banjo Instructor. The next edition will contain many new exercises of all grades and everything will be arranged and fingered according to the latest ideas

Miss Hattie N. Cooley, of Roxbury, has a mandolin club made up of members of

her family and others who do very fine work under Miss Cooley's able leadership.

Mr. Harry Brooks is playing banjo solos at the summer parks in this vicinity with good success. Mr. B. is a fine performer.

Mrs. Carrie Sargent will retain her studio in Tremont Row, Boston, next season.

Williams and Melburn are recognized as high-class vaudeville artists, and are always favored with good houses. Mr. Williams is a good banjoist, and gives a realistic representation of the difference between picking and thimble playing such as was in vogue twenty years ago. Miss Melburn has a high reputation as a singer.

The *Musical Tempo* has a portrait and brief biographical sketch in its issue of May 15 of Richard L. Weaver, the young mandolin, banjo and guitar composer. Mr. W. is but 24, but has written scores of pieces for those instruments.

Valentine Abt is booked for Boston in November, and it is safe to say he will be accorded a great reception.

The Washington and Jefferson College Mandolin, Banjo and Glee Club is one of the best college organizations of its kind. They are hard workers, and under the tutelage of such instructors as Valentine Abt it is not to be wondered at that they have made progress. The club numbers 25 men and has given some very successful concerts the past season.

Miss Flora M. Barnes of Townsend, Mass., is a promising young banjoist. Townsend is well equipped with Miss Laura W. Upton and Miss Barnes for players.

Mr. Charles Heinline and his pupils gave a pleasing musical at Easton, Pa., Tuesday evening, May 18, including banjo, guitar, mandolin and zither solos, and selections by the Peerless and Juvenile Banjo Clubs and the Imperial Mandolin Club.

Speaking of the banjo playing of Mr. Meredith Heward of Montreal, the Richmond, *Que. Times* of May 28, deservedly says: "The banjo playing of Prof. Heward was a revelation of the powers of a competent artist."

Charles and Fanny S. Heinline of Easton, Pa., are recognized among the earnest promoters of the banjo, mandolin and guitar in that section. Their studio is 52 North Fourth street where they do a thriving business.

It is said that the average sleep received by college mandolin, banjo and glee clubs on a trip is nine hours, forty-two minutes, eight seconds and two ticks per week.

Mrs. C. A. Lang, of Montpelier. Vt., and her pupils of Waterbury, where she has a promising class on banjo, mandolin and guitar, gave a highly entertaining concert in the latter place the past week. Mrs. Lang has also been training the orchestra of Goddard Seminary, Barre, Vt., for commencement June 21 and the exhibit by the orchestra was very flattering.

Harry Denton writes from Brooklyn under date of June 5: "Dear Gatcomb: I've been laid up eight weeks with pneumonia! Kept the doctor and Brooks guessing for about ten days, a very narrow escape." Harry's friends, and they are legion, will rejoice to hear of his convalescence.

Don Edgar, the well-known banjo soloist, is at present in Europe, filling engagements in Liverpool and London. Mr. Edgar's home is in the pleasant suburb of Wakefield, where Mrs. Edgar is stopping during her husband's absence.

Prof. William Sullivan, violinist, banjoist, mandolinist and guitarist, has been engaged as leader of the orchestra at Hotel Robewal, Lake St. Johns, P. Q. for the summer. This is Prof. Sullivan's third season there.

Mr. S. S. Stewart, the banjo manufacturer of Philadelphia, who has been dangerously ill, we are glad to note is convalescing slowly.

There is no musical organization better known or more popular in Western Massachusetts than the Amphion Banjo and Guitar Club of Holyoke. It was organized three years ago by well-known local young ladies and gentlemen and since then has appeared at many social gatherings. The members are: Prof. Charles Brinkman, leader; Helena R. Leahy, Joan M. Leahy, Mabel G. Cutting, Susie E. Burtt, Alice Burtt, Juan E. Burnette and Henry H. Hinckley.

Al Martz's Specialty Company was at North Jay, Me., June 17; Rumford Falls, June 19; Bryant's Pond, June 22; Bridgton, June 26; Brownfield, June 29 and North Conway, N. H., July 1.

MUSICAL WORLD.

Paulina Hildebrandt, a young married woman, died recently at 423 East Seventy-ninth street, New York, from injuries received May 15th. An upright piano, which had been given her as a wedding present was in her parlor. While alone she undertook to move it against a wall. One of the rollers caught in the carpet. Then the piano suddenly rolled against her violently, injuring her body and legs. Mrs. Hildebrandt thought her injuries too trivial for her to summon a doctor.

Florence Nightingale's 77th birthday occurred last month. Miss Nightingale's mind is as strong as ever, and she takes an active part in all kinds of hospital work.

Walter L. Ray, formerly a well-known music dealer of Kansas City, died Sunday night, June 13, at the insane asylum at St. Joseph, where he was taken about a year ago. Death was caused by paresis. He was forty years old and leaves a wife and two children.

The American Piano Manufacturer's Association will hold its dinner at Manhattan Beach, Aug. 18. It will be a notable affair.

Music Trades in its issue of June 26, contains a well-written review of the life and work of Mr. William Arms Fisher, the able musical editor of the Oliver Ditson Company.

PHILADELPHIA, June 12, 1897.

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Gentlemen—The Carleton Banjo and Mandolin Club, (M. Rudy Heller, manager), are playing a summer engagement at the Grand Opera House, with the Castle Square Opera Company. They opened May 24th, and are making a huge hit. Next week they begin their fourth week and their stay is indefinite. Master Fred Steuber, the boy wonder, is doing the banjo solo work. The programmes, which are changed weekly, are up to date in every respect. One very successful feature deserving of special mention is a series of medleys introducing all the latest popular music with special arrangements for ocarina and xylophone solos. The local papers are very loud in their praises as to the playing of the club. There is certainly no question as to this being Philadelphia's star organization. The personnel of the club follows: Thomas J. Armstrong, banjeaurine and first banjo; M. Rudy Heller, banjeaurine and first banjo; Fred Steuber, banjeaurine and solo banjo; C. A. Dampman, guitar and mandolin; George E. Flora, guitar and solo mandolin.

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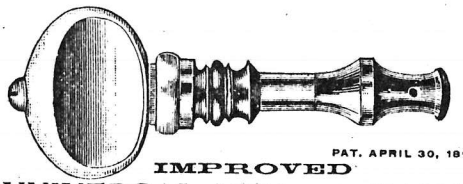

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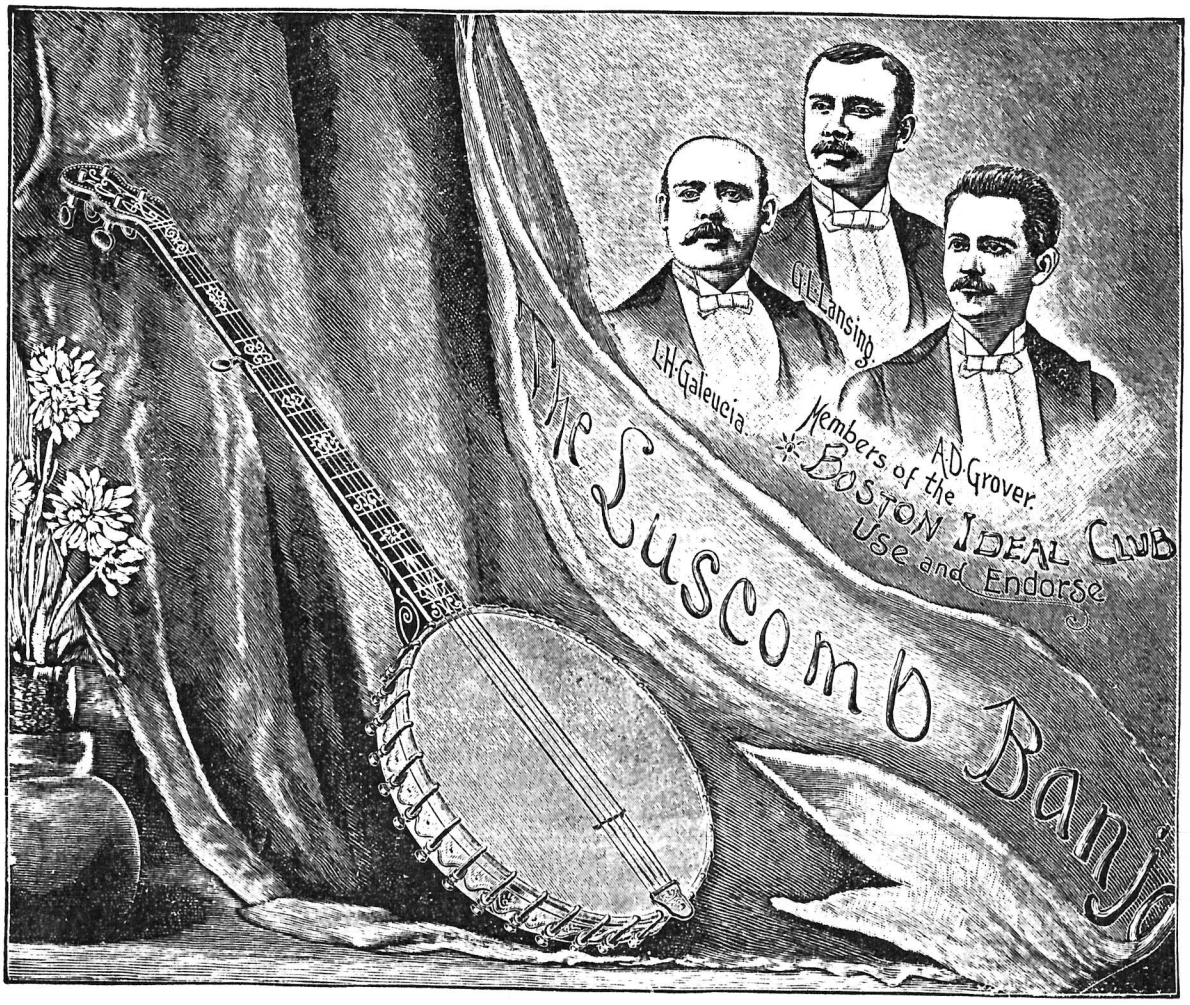

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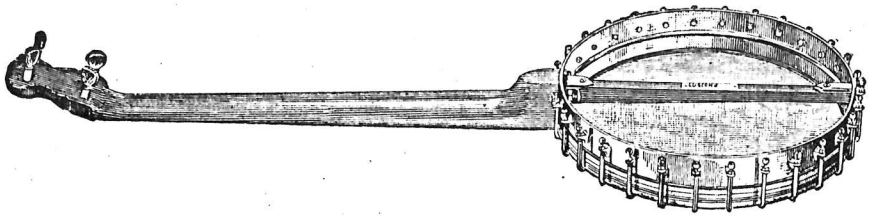

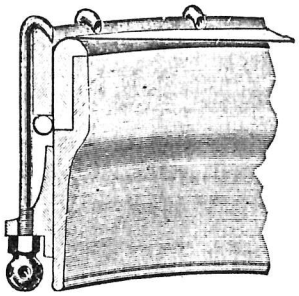

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